

Among the players are Pidgeon, Gannon, McGlynn, Ryan, the Dunphy brothers, Cunningham, Baker, Riley, McGann and DuBoise. Murphy and Quinlan, who formerly played with the Indians of 1906, are coaching the team. For games write C. Quinlan, 3018 W. Polk street.

## NEW YORK LETTER

By Norman.

New York, Oct. 5.—New York is suffering from a new kind of theater malady. Its name is "too many hits."

No such ailment has been previously known. At first it didn't look like a disease. The managers were quite pleased at its early stages. But they are not so pleased now.

For many seasons the rule has been that for every good show, in new productions, there must be many poor shows. This year the reverse seems to be the case. Hit after hit has registered, with only an occasional lemon. The theater-going population has been split "47 ways for Sunday."

"Within the Law," Bayard Veiller's crook melodrama, is the smashingest hit of them all. It's sold out for weeks in advance. "Ready Money," the James Montgomery farce comedy, is doing almost as well. Belasco's "The Governor's Lady" is good for a season. "Fanny's First Play," the latest Bernard Shaw concoction, is firmly established. "Milestones" has shown that its great London success is to be repeated.

"Little Miss Brown," maddest of farces, has caught on. Billie

Burke in "The 'Mind-the-Paint' Girl" is drawing like a mustard plaster. John Drew has, in "The Perplexed Husband," a play that fits him unusually well, and he's doing fine. George M. Cohan has scored heavily in his new comedy, "Broadway Jones," written and acted by himself. "A Scrape o' the Pen," the new Scotch play by Graham Moffatt, author of "Bunty Pulls the Strings," is doing big business.

In musical shows "The Merry Countess," "The Count of Luxembourg," "Oh! Oh! Delphine!" and "Hanky Panky" are there with bells on. Now figure in the Hippodrome and the Winter Garden, with their big productions, both doing nicely, thank you, and a dozen or more shows that are getting along, although not big successes, and you will begin to see why the local managers are worried.

There are theatergoers who can afford to take in all the "good shows." There are many, many more who can only afford during the season to see the plays that are known as great big successes. Generally, these are only half a dozen, at most.

With such a crop as this year's, it looks like shorter runs for the big successes than big successes have previously had, and many plays which in an ordinary season would have been heavy winners may make little money.

And still they're building theaters in this town, in which to put still more shows and make the competition keener!